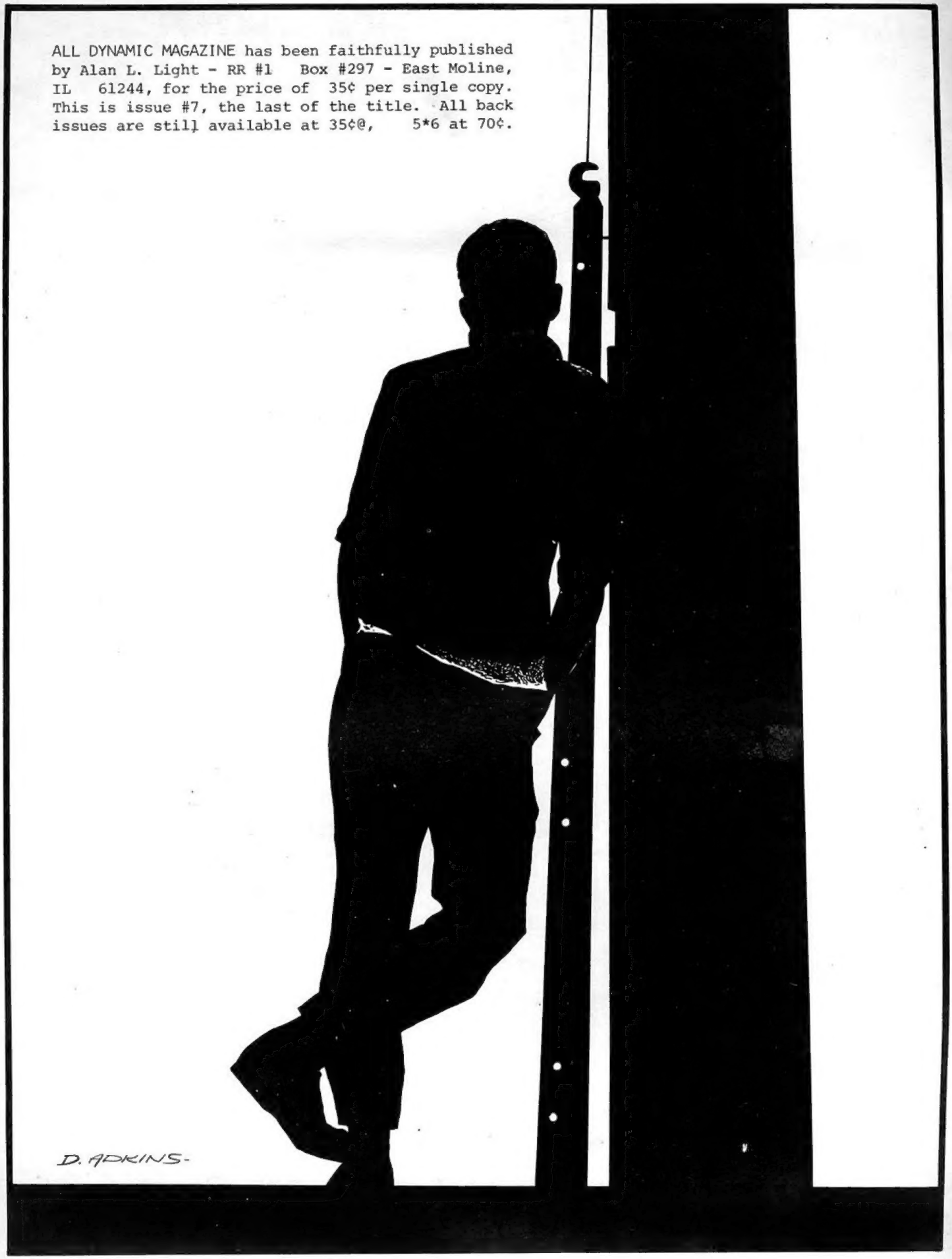
ALL DYNAMIC
7
NEWTON

ALL DYNAMIC MAGAZINE has been faithfully published by Alan L. Light - RR #1 Box #297 - East Moline, IL 61244, for the price of 35¢ per single copy. This is issue #7, the last of the title. All back issues are still available at 35¢@, 5*6 at 70¢.



BY DON NEWTON

After missing Dallas and Houston, I was finally able to scrape up plane fare and make the MULTICON in Oklahoma City. John Clark, a comic fan and artist in his own right, accompanied me on a trip that we'll both always remember.

We stayed at the Skirvin hotel during the con, which is one of the older Oklahoma City landmarks, but there was certainly no lack of modern facilities for the convention activities.

The "heart" of the con was, of course, the dealer's room, where action was always going on. Here I had a chance to meet and talk to many of the fans and dealers. One collector in particular, Wilt Conine, showed me his beautiful collection of Golden Age number ones. He also said that he had completed the entire set of "Captain Marvel" adventures ...forty seven more issues and I'll catch up to you, Wilt!

I also had a very nice chat with John Richardson, who is doing some excellent fan art in quite a few of the zines today. John and I have a lot in common,aside from both being art teachers (Myself at MESA in Phoenix, he at the University of Southern Illinois).

I couldn't begin to list all of the fans I had the pleasure of meeting and visiting with, but some names that you all know include Gordon Love, Andrew Warner, Larry Bigman, Gene Arnold, and Russ Cochran.

Adjoining the dealer's room was a large theatre for showing movies and for the auction..

While the auction did tend to get a bit out of hand (by that I mean "drawn out"), there were many fine items available. Frank Frazetta's THUNDA #1 sold for $50.00! About a year ago this same comic was listed in the RB&CC at a price of five to ten dollars! Holy inflation!

Of course the highlight of the con was Buster Crabbe's talk. Though past the age of sixty, Buster still looked like he could swing from a jungle vine with the best of them! His talk covered the span of his career and included many interesting anecdotes about himself and the stars he had worked with.

T.V. reporters were there, naturally, to make sure that Oklahoma City got a look at the famous "Flash" in the flesh!

If you got tired of buying comics and there weren't any movies you cared to see; well, there was always the Radio Room. Here, a vast array of tapes gave you the chance to re-live the "good ol' days" with THE SHADOW, WHISTLER, FIBBER McGEE AND MOLLEY, LETS PRETEND, and many more.

I was sorry that one of the con's guest of honor, Reed Crandall, could not make the trip. Word was he had been ill; if so I'm sure all of fandom wishes him a rapid recovery to good health.

I took five of my paintings and sold them all within an hour after I arrived at the hotel! The subjects were FLASH GORDON, CAPTAIN AMERICA, CAPTAIN MARVEL, THE NEW DAREDEVIL, and a fantasy painting. I have hopes that G.B. Love will use the full color CAPTAIN AMERICA painting as a cover for the RB & CC. Actually, I could have sold as much as I had, based on fan reaction. Next year I'll come loaded!

As for buying, I bought close to $100 worth of comics! I really filled in a lot on my collection; especially Captain Marvel. Also got to look at some rare issues like WHIZ #1, SUPERMAN #1, BATMAN #1, and DAREDEVIL vs. HITLER. There were three Captain Marvel #1's at the con, but I couldn't afford any of them!

Even though I bought so many comics at the con, I actually read very few of them! Captain Marvel is the only one I can stomach (because of the satire). I just "look" at the rest. But then, a stamp collector doesn't mail letters with all his stamps!

The con was due to end on Sunday, but because of the flight schedule, John and I had to leave Saturday evening. Somehow we had more luggage than when we left...must have been all the comics we bought!

NEWTON

SPOTLIGHT ON

William Black

Bill Black's artwork has appeared in many fanzines in fandom - and many of you are probably wondering a few things about him, his work and his life...so that's what this interview is all about. This was conducted by mail and his answers are dated JUNE 26, 1970 (though it was worked on thruout the month of July), and are dated such. It may have lost some of the "informality" as is often seen in person-to-person interviews in other fanzines, but is still just as interesting. Bill...you've done a fine job!

x x x

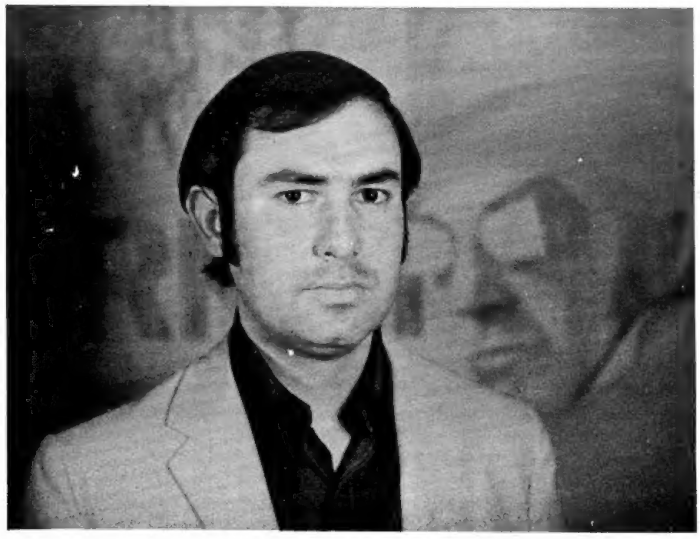
AD: I'VE BEEN IN FANDOM A WHILE NOW AND SUDDENLY IT SEEMS YOUR WORK IS FINDING ITS WAY INTO FANDOM'S TOP 'ZINES. AM I CORRECT IN ASSUMING YOU JUST DISCOVERED FANDOM, OR HAVE YOU BEEN IN HIDING AND JUST SUDDENLY UNLEASHED YOUR TALENTS?
BB: It's true that I am a newcomer to comics fandom. I caught the RB&CC ads in MARVEL COMICS and finally decided to send for a copy. When I received my first copy (#64) I was rather disappointed in what I found. Soon I sent out Xeroxed flyers representing my art and offering material, to the magazines advertised in that issue that had the best-looking ads. Out of the six sent, including one to the RB&CC, only three replied. They were GRAPHIC STORY MAGAZINE (Bill Spicer), THE COMIC CRUSADER (Martin Greim), and FANTASTIC FANZINE (Gary Groth). Marty Greim has been a great help to me in getting PARAGON ILLUSTRATED off the ground.

AD: HOW DO YOU LIKE IT IN FANDOM?
BB: "On the whole, I'd rather be in Philadelphia" Again, I don't know that much about fandom, but I consider publishing PARAGON ILLUSTRATED as one of the most rewarding projects I've ever tackled. By rewards I don't mean money (I'm still $250.00 in the hole) but that I've accepted a challenge, as well as doing something I've always wanted to do, and made it a success. Hopefully, PARAGON will be here to stay. We have additional titles that should see print by the end of the year. As long as fans keep buying them, I'll keep publishing.

Back to fandom... The main trouble with many of the fanzines that I've seen is that the respective editors are editors in name only. They just seem to be putting pages together without any consideration for layout or subject matter. One book didn't have any editorial comment at all and left it entirely up to the reader to figure out what the miscellaneous art and articles represent. Other books have incredible typing errors, even to the point of "x-ing" out misspelled words. Such editors obviously have no pride in their publications. Others seem to strive to make their book better issue after issue. Gary Groth is an example of this commendable trait. It's hard to believe that FF #11 with its color Steranko cover and slick interior is the same magazine only one year after the first issue I recieved, which was pretty bad. There are a lot of good, creative books in this field...and they seem to be improving all the time!

AD: WHICH FANZINES DO YOU LIKE TO CONTRIBUTE TO, AND WHY?
BB: COMIC CRUSADER is tops on my list as far as contributions go. Marty Greim is a good editor. He has a particular article in mind and wants a particular illustration to accompany it. He is an editor. He shows to me that he can put together an effective publication by assigning the right artist to the right job. This I respect. Just any old illustration won't do.

If my art appears in a fanzine, I would like it to be one that has a good printer. As far as I'm concerned, a drawing is worthless if it is reproduced poorly (such as my STARMASTERS strip in the RB&CC) or is not printed in solid blacks. Again, COMIC CRUSADER, FANTASTIC FANZINE, and



WILLIAM BLACK, fan artist

PARAGON have strong blacks. Ed Romero has a very imaginative book called REALM that I will be doing some art for in the near future. Ed's a guy that has a good, creative mind and has effective layouts. It will be a pleasure to contribute to such a book. Bob Cosgrove, like Marty Greim, gave me a specific assignment, that of illustrating and co-writing an article on the original GHOST RIDER for his book, CHAMPION. That I enjoyed doing. Also, doing work for ALL DYNAMIC is a groove because it has a hard working editor who constantly improves his publication and because it gives me a chance to work in color.

AD: DOES YOUR WORK KEEP YOU BUSY, OR BUSIER THAN YOU'D LIKE TO BE?
BB: When it comes to creative work, I'm always busy. PARAGON takes up most of my time but I try to find time to paint and shoot films as well. I enjoy contributing to fan publications but I think it's starting to get out of hand. Right now I must have twenty illustrations to do for fan mags. No doubt I'll have to cut back. In fact, PARAGON #3 is late because I've done so many contributions.

AD: WHAT DO YOU PERSONALLY LIKE TO SEE IN FANZINES? WHICH, TO YOU, ARE THE MOST IMPORTANT?
BB: Strips in fanzines are usually disappointing. This is because they are too short, for the most part, are poorly drawn, or are poorly written. One book contained no less than four short strips, ranging from one to four pages in length, and all of them continued! Is that any way to run a magazine? Wouldn't it have been better to have printed one well-written, complete 12-page strip?...or two complete 6-page strips? I think so. Marty Greim's continuing DEFENDER strip is a good way to handle continued stories. He devotes six pages to the development of the story thus leaving the reader something to remember until the next installment.

Well written and researched articles on artists and Golden-Age comics always capture my attention. But everything is important in the

production of a magazine...good layout, good writing, art...everything.

AD: HOW DID PARAGON START OUT?
BB: Oddly enough, I moved from prodom into fandom. PARAGON is something that I've always wanted to do. It's a work of love that is a true creative challenge. Fortunately, our readers have indicated that they seem to love the same things that I do. Thus, the book is very well received. Of course PARAGON is not just about comic books, nor is it limited to just reporting what other people have done. I wanted PARAGON to be a magazine that created new visual events itself. This would take the form of graphic stories...plus fantasy illustrations, photography, and film making. The first person that I contacted when staffing PARAGON was Stuart Smith. Stu is not only an experienced professional, having worked on many national magazines, but one of the finest artists I know. We had worked together before both on films and as students in art at Florida State. Stuart's intricate fantasy illustrations proved to be a great hit with our readers. He made a natural choice for Associate editor. Marty Greim joined our staff as our Golden Age reporter to cover, in detail, that aspect of fandom. He's a great asset to any publication. Together we've pooled our talents to create something truly different in special interest publications.

AD: DO YOU COLLECT ANY COMIC BOOKS?
BB: I'm a card-carrying MARVEL MARCHER and proud of it! My collection of MARVEL superhero comics is nearly complete from 1962 to present. Of course I collected comics long before the MARVEL age, but never as completely as I did when I came across the talents of Stan Lee & Jack

Kirby's creations. They carried their personality into all of their titles...that made the difference. Also in my collection are complete runs of all the DC Golden Age revivals (the current GREEN LANTERN, FLASH, JLA, etc) plus everything done at DC by Gil Kane and Neal Adams. I have a few EC's which I cherish. Hopefully I will add greatly to my Golden Age collection in coming years. I'm big on the original Captain Marvel!

AD: WHAT'S YOUR OPINION ON COMICS AS A WHOLE AS, SAY,COMPARED TO THE GOLDEN AGE?
BB: Comics are far greater today than in the Golden Age. They are better-written, layout is better, illustrated better, reproduction is finer, ... everything! Still, for nostalgic reasons, I love those old comics. Getting an old comic is like re-capturing a piece of the past. The original CAPTAIN MARVEL was quite well done and is in a class by itself, no matter what the date on the cover.

AD: DO YOU HAVE A FAVORITE COMIC COMPANY?
BB: MARVEL is the best company though, after stumbling and stupidly plodding through every devise possible, is finally catching on. DC lacked two good things: good writing and personality. The new BATMAN and GREEN ARROW are long overdue. Neal Adams is the most fantastic artist they have. MARVEL had better art and stories, but now with Kirby switching to DC, the balance of power will probably swing the other way. Kirby is really into some far-out stuff. I'm glad he'll get the chance to do his own books. No doubt King KIRBY will start another incredible phase of comic book innovation as he did in the 40's and 60's.

AD: FAVORITE ARTIST, WRITER, EDITOR...?
BB: Jack Kirby has always been some sort of god to me. I first started to draw from his work in the 1950's. No doubt at all, he is the greatest super hero artist and comics innovator. Neal Adams is another of my favorites. His work is so expressive you can feel it. He's just got to be the best artist in the field of comics. Jim Steranko is the most dynamic, visual illustrator with brilliantly worked out layouts and compositions. He's the only artist in the medium who uses color correctly, to heighten and direct dramatic attention. John Buscema, Gil Kane, and Al Williamson are also all-time favorites.

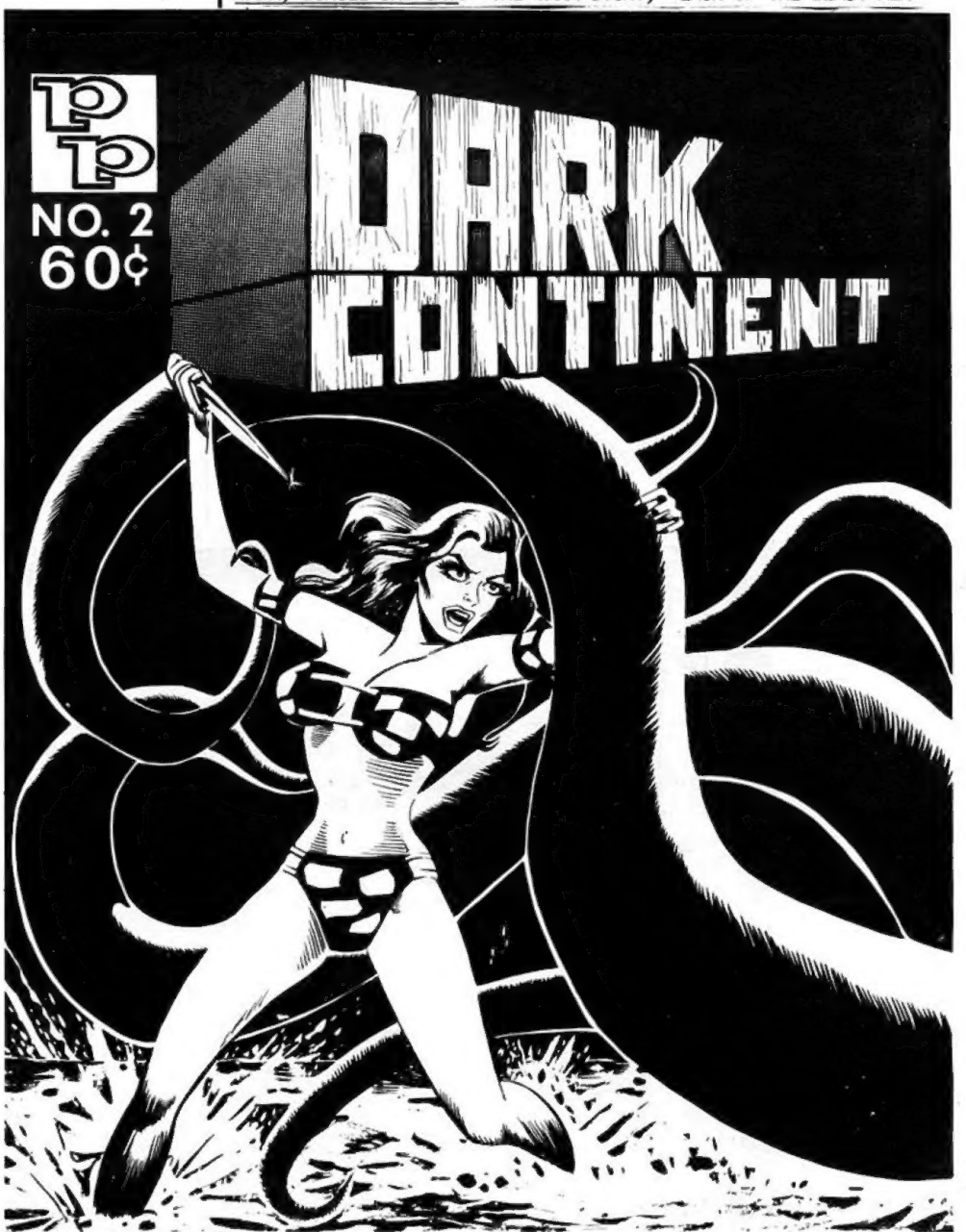
AD: AS LONG AS WE'RE GETTING OPINIONS, I MAY AS WELL ASK WHAT YOUR STAND IS ON SWIPING IS...THAT ISSUE SEEMS PRETTY CONTROVERSIAL TODAY.
BB: I think the whole business is rather petty. On a professional level, most pro artists, when they do swipe, enhance their compositions with "borrowed" poses or subject matter. In fandom...big deal! Some fan artists try to draw Golden-Age characters exactly as they appeared in the '40s. They draw it straight from a comic book panel. Why shouldn't they? They are writing a "historical" article and the art should supplement the text. The reader who wants to see how Joe Kubert drew HAWKMAN in 1948 now can see fan artist Joe Schmarvitz draw him in 1970.

The way I work, I draw the panels myself. If a pose looks awkward and I'm having difficulty with it, I may try to see how some more experienced artist tackled some similar pose.

AD: HOW 'BOUT YOUR STAND ON NUDITY?
BB: It has its place. It's place is not in four color comics for the reason that doubtless it would bring on even more restrictions. In Europe there are "Adult: comics in which nudity abounds. I see no reason why the same thing couldn't be applied in the States. Of course such books would have to be higher priced and out of the comic book catagory. WARREN is planning such a book. Wally Wood will head the project. WARREN said it will have nudity. He has changed his policy on CREEPY, EERIE, and VAMPI, making them less sexy. It will be interesting to see what becomes of it.

AD: WOULD YOU EVER LIKE TO WORK IN "COMICS" SOME DAY?
BB: Sure, I'd like to work in the comics. However I'd also like to eat regularly. If I moved to New York I could probably drum up some business. Starting out in this business would be difficult. Not that it's all that important, but I

HERE YOU SEE THE COVER DESIGN FOR A FUTURE PARAGON PUBLICATION, DARK CONTINENT. IT IS THE AS YET UNPUBLISHED COVER FOR THE BOOK THAT IS DUE OUT IN OCTOBER, 1970. COVER ILLO FEATURES TARA, JUNGLE SHE CAT. THE TARA STORY, "LAIR OF THE BEAST MEN"



CO-STARS THE SHADE. ALSO IN THE BOOK IS CAPTAIN PARAGON AND HIS CONTINUING ADVENTURES, AND A SHEENA PORTFOLIO THAT FEATURES PHOTOS OF THE TV SHEENA. THIS IS A LINE SHOT, WHILE THE ACTUAL COVER IS A SCREENED PAINTING.

make a lot more money in advertising. I intend to take that money and pour it into PARAGON. Stu and I have great plans for the future. Who knows?

A friend of mine who works in an ad agency in New Orleans stopped in to see me recently. I showed him a cover that I had worked up for a fanzine. He said,"Why, an Ad Agency would get $150.00 for a job like that!" You don't get that kind of money

in comics, but you should. Neal Adams, among others, is trying to elevate the position of the comic artist. There's no reason why a comic book artist should be paid less than an advertising artist.

AD: WHAT COMICS CHARACTER WOULD YOU LIKE TO DRAW IF YOU COULD CHOOSE ANY AT ALL?
BB: I don't know! Maybe one of my own creations like THE SHADE!

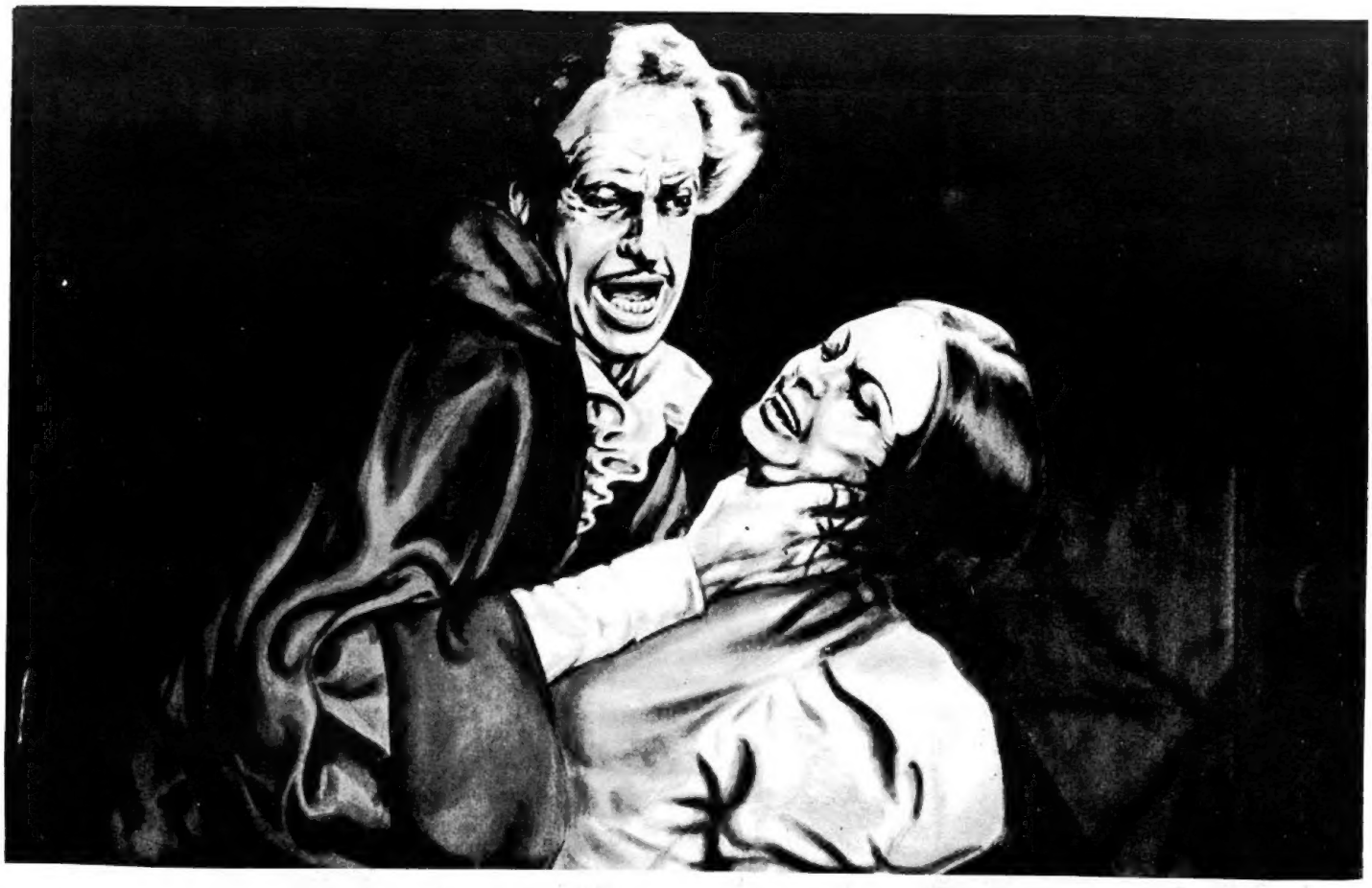
AD: WHAT IS YOUR OPINION OF THE COMICS CODE? THAT TOPIC CREATES QUITE A STIR.
BB: I think the Code needs to be updated. That's obvious. It should change with the times. I think that there should be a code...but a modified one. Actually the code is only good to keep out the exploiters. The big companies (MARVEL, DC, etc) would continue to put out books in good taste, code or no code.

AD: GETTING BACK TO COLLECTING, DO YOU COLLECT ANY COMIC STRIPS?
BB: Not any more. The local paper, which I refuse to take, doesn't even carry PRINCE VALIANT. Years ago I collected some FLASH GORDON dailies and Sunday strips, ditto THE PHANTOM and ON STAGE. Bob Cosgrove asked me the same thing at the New York con. I told him that I did have the SKY MASTERS strip by Jack Kirby and Wally Wood, and he said, "Well, I guess if you only have one strip in your collection, that's the one to have." I agree.

AD: DO YOU HAVE ANY ORIGINAL ARTWORK OR COLLECT ANY SPECIFICALLY?
BB: Only a few pieces. My collection will grow as more and more artists send me contributions. Syd Shores sent me a great shot of the BLACK RIDER for an article I'm doing on that MARVEL western character. We became friends thru the mail and so it was terrific to get together with Syd at the con. That's what I'd like to collect...unpublished originals of the characters that meant something to me as a kid.

AD: HOW DO YOU GO ABOUT DRAWING AN ILLUSTRATION?
BB: Sometimes I start out by making layouts on 8½x11" paper, but usually I just sketch it out on what will become the original drawing. If I'm working on a strip, I have to decide what's the most dynamic panel to build the page around. Usually an action shot will demand a larger panel whereas straight dialog will be layed out smaller. Once I have the composition of the page set in my mind, I work it up in pencil. The figures are most important to me and I work them in first... then go back and sketch in the background. Next the balloons are positioned and the captions and dialog lettered. Inks, of course, come last.

AD: HAVE YOU DONE ANY PAINTING?
BB: Being an art major, and serious about my work, I do a lot of painting. Not illustrative painting but contemporary painting. My painting is a form



of self-expression. A lot of them are "hard edge", some fairly photographic, and nearly all of them done in acrylics. I work from photographs, many of which I shoot myself. The cinema is a recurring theme in most of my paintings, the macabre cinema dominating the field. An atmospheric rendition of Vincent Price from Roger Corman's TOMB OF LIGEIA, done in subtle tones of grey, hangs in our living room. A hard edge Barbara Steele hangs over our bed. Various paintings representing some of my own films are located about the house. They are usually quite large, the Price piece being 5'x4' and the one of Steele being 4'x3'. My wife Rebekah has been the subject of many others, including one that took "Best in the Show" in photographic overlays. Another of Rebekah was painted as a prop in our film HOUSE AT THE END OF THE WORLD.

I enjoy working in line drawings and I love painting. Hopefully, I'll always have time for both.

AD: ARE YOU PAID FOR ANY FAN WORK OR IS IT ALL CONTRIBUTION?
BB: Gordon Love offered to pay for some of my art. I used my contributions to RB&CC to reduce the cost of my PARAGON ads in that mag. Many other fanzine editors offer ad space in exchange for artwork. 7:38, a magazine, advertised it will pay for contributions.

AD: ARE YOU WORKING ON ANY PROJECTS (IN FANDOM OR OUT) THAT YOU'D LIKE TO TELL US ABOUT?
BB: Right now I'm wrapping up a film that I did last year called HOUSE AT THE END OF THE WORLD. It's a horror film shot in Georgia that requires extensive technical effects. That's what I'm working on now...the technical effects at the climax of the film. It involves the apparation of a female spirit that returns from the grave to destroy her husband.

Also in the works is a comics oriented film entitled THE ULTIMATE COLLECTOR. I came up with the original idea and approached Jim Steranko with it. He's doing the screenplay now.

AD: WOULD YOU LIKE TO COMMENT ON YOUR ART THAT'S BEING PRINTED THIS ISSUE?
BB: I've tried to make the selection of art for this article a bit different than what one would expect to see. Included are illustrative paintings, "fine arts" paintings, one of my early works (shown at the top of this page), and others. The centerfold features a good many of the characters that I've created throughout the years. I think it's easily one of the best drawings I've done for any fan magazine! I hope it prints well.

THE END

BLEICK—

PULL UP A BARSTOOL & LISTEN TO THE OWNER OF DUFFY'S

Even though this is the first DUFFY'S TAVERN to be printed in ALL DYNAMIC, I won't bore you with details of its history, what its purpose is, and so on so if you would like that information, see THE COLLECTOR #16 & #18 and WONDERFUL WORLD OF COMICS #4*5 (addresses found at the end of this column).

As in past DUFFY's TAVERN columns, I have to be sure to plug the CAMPAIGN TO REVISE THE COMICS CODE AUTHORITY, of which I am chairman. This campaign is "housed" in the FANTASTIC FANZINE (address elsewhere) and has been formed to revise the Comics Code (not abolish it) to the point where the artists and writers and editors of comic books can have more freedom to express themselves and to let them portray characters and situations in a more realistic fashion (i.e. showing a person bleeding when necessary, letting a writer use drugs as a subject for a story, and so forth). We feel that if the comic book medium is ever to be accepted to any substantial extent by the public, the Code must be revised to better suit the times. Here are a few points I'd like to mention in case you want to know more about and would like to help on, the Campaign:

1. The U.S. has been divided up into five different sections with a co-chairman in charge of each one. The states and people are: DUFFY VOHLAND HAS Indiana, Ohio, West Virginia, Michigan, Illinois, CANADA, Wisconsin, Minnesota, Iowa, Missouri, Arkansas, Alaska, and Hawaii (BOX 70 - CLARKSBURG, IN 47225); TOM BROWN (43 EAST 28TH ST - SPOKANE, WASH. 99203) HAS Washington, Idaho, Montana, Oregon, Wyoming, North Dakota, South Dakota, Nebraska, and Kansas; MARK PETACH (27345 HOMBRIA DRIVE, PALM SPRINGS, CAL 92262) HAS California, Nevada, Utah, Arizona, Colorado, New Mexico, Texas, Oklahoma, and Louisianna; DONALD R. RICHARDS (BIG COVE TANNERY, PA 17212) HAS Pennsylvania, Maine, Vermon t, New Hampshire, New York, Massachusetts, Delaware, Connecticut, New Jersy, Rhode Island and Maryland; and JIM WILSON (BOX 15 - ALPHARETTA, GA 30201) HAS Georgia, Mississippi, Alabama, Florida, Tennessee, South Carolina, North Carolina, Kentucky, and Virginia. Anyone living outside the U.S. and Canada can address their queries to me, Duffy Vohland. Everyone reading this, write to your chairman for more information!

2. We need monetary contributions (anywhere from 50¢ on up) to help finance such things as ads in zines that won't plug the campaign, petitions, printing copies of the CCA rules for those who have not read it yet, and so on. If all of you would just send in at least 50¢, we can buy enough ads and hopefully get the support of almost all of fandom.

3. We need person-to-person (via letters, etc) publicity, plugs in fanzines, and any other form of communicating to help spread the word about the Campaign. If you don't want to take the time to write all this info, just mention the addresses of THE FANTASTIC FANZINE and me.

3. We would like fanzine editors who would want to get involved further to contact the Committee Publicity Manager, JOHN O'DONOVAN, JR (1010 BERRY AVENUE, TAMPA, FLA 33603) for further information.

PLEASE SUPPORT THIS CAMPAIGN TO REVISE THE CCA!

Alan asked me to give a short synopsis of what happened at the 1970 Comic Art Convention in New York so I'll do so now...but because many other zines have in-depth write-ups on it, I won't go in to too much detail.

During the introduction speech, Phil Seuling said an estimated 3000+ fans and collectors would attend and, believe me, it looked like that number was surpassed. The con has grown so much that where last year there was only one dealers room, there were two this year. People even spread their goods out in the main hall outside the entrance, in the Penn Top Room when no panels were in session, and all around the elevators. (Talk about being crowded! It was nearly impossible to walk in these areas without stepping on some comics or someone!!) Phil added that because the con gets bigger each year, larger facilities will be needed and probably used in future years.

The whole con was extremely exciting, not only because it was a comic con, but also because it was my first one (and I don't plan to make it my last). The paintings and original art were beautiful; the panel discussions were, for the most part, interesting and informative; the dealers' rooms were awfully tempting (and I literally went crazy buying zines, old comics, original art, posters, etc.); but most

TAVERN

ramblings by DUFFY VOHLAND

of all I enjoyed the meeting of people who belonged to names of fans I've been writing for and to these many years (two fans that I had the pleasure of being with most of the time were Bill Wilson and Gary Groth).

That's all I'll say about the con, since you will probably get tired enough reading about it in other zines without me trying to put in my two bits.

I thought I might also mention that I (along with Neal Pozner, Bill Wilson, and Mrs. Wilson) took a tour of the DC offices the day before the con. Our guide was Byron Preiss, who is working on the EDUGRAPHICS program at DC, but since Neal is featuring a "TOUR OF THE DC OFFICES" in the WONDERFUL WORLD OF COMIX #4*5, I won't go into detail here and steal Neal's thunder. I will say, though, I was completely flabbergasted by the newness and brightness of the place —— I always thought a comics company office would be dark, dreary places with unthinkable horrors lurking around every corner.

I'm thoroughly elated by most, if not all of the things going on at DC; what they are producing now and have planned for the near-future is really exciting. One of the best things to happen at NPP in a long time is, of course, the aquiring of the talented Jack Kirby. I haven't seen any of the work he's done at the time of this writing, but quoth Mark Hanerfeld, "The Kirby stuff coming up is fantastic!" His new books, The Forever People, The New Gods, and Mr. Miracle promise to be well worth looking for, and I'm anxious to see how he revives the NEWSBOY LEGION and improves the JIMMY OLSEN book. No offense to Mort Weisinger, but his resigning will help to improve the Superman family of magazines to an unbelieveable extent. The depowerization of Superman and the removal of Kryptonite from the strip was too long in coming and should improve Supie 100%; I'm really happy about the change in format of WORLD'S FINEST to a BRAVE AND BOLD type mag, and since Superman will no longer be the un-matchable Superhero he once was, the team ups are nearly endless. Unless future issues are changed (I've only seen one under Sekowsky) are changed womewhat, I may not like the "new" ADVENTURE. Although the Supergirl strip was unbearable before now and the idea of a new costume for her is a good idea (but I didn't like the first one they tried), Sekowsky seems to want to turn her into another WONDER WOMAN, almost completely forgetting about her powers and having her rely on more conventional methods of crime-fighting. This is bad because one WW type character (Well, two if you include the new BLACK WIDOW) is really enough. I would also suggest Mike put someone else on the story and art so the book won't become too much like WW in looks. The new strip, THE ROSE AND THE THORN, to be featured in Lois Lane and the possibility of the Newsboy Legion getting a semi-regular strip in Jimmy Olsen both sound promising, also. All in all, I'd say the Superman family of books is changing and definately for the better. Many other things coming up sound great, too, but I won't go into them now.

On the other hand, MARVEL's latest efforts do not look so promising. All of their new books are just average and I'm SICK of all the reprints they are trying to force on us!

I wish someone at DC (preferably Denny O'Neil) would write a two-part story revamping the line-up of the Justice League of America, if for no other reason than a change of pace. If I had control of the book I would remove SNAPPER CARR, AQUAMAN, FLASH, GREEN LANTERN AND GREEN ARROW since they're featured in other mags (with the exception of Snapper who is an out-moded character and should be dropped completely)...and they should only be used in guest appearances unless their mag(s) is(are) cancelled at which time they would become regulars of the JLA again. These heroes would be replaced by some of those characters who either never had a strip or lost the one they had. I would add ANIMAL MAN, THE VIGILANTE, ELONGATED MAN, METAMORPHO, and either ZATANNA or a new E-1 SANDMAN. The book would still feature BATMAN and SUPERMAN to help sales and it would also give us a chance to once again see those defunct heroes.

Well, I guess I'd better stop before I end up writing more than I'm supposed to. REMEMBER: Support the CCA Revisal Campaign, and if there is any-

duffy's tavern, CONTINUED

thing in this column you'd like to disagree with or comment on, please voice your opinions by writing me (not Alan Light in a letter of comment) at my address given elsewhere. I'll probably either write you a personal letter or include them in a future DUFFY'S TAVERN, since this is the last issue of ALL DYNAMIC.

In closing, here are a few fanzines I highly recommend (though not necessarily in this order):

THE FANTASTIC FANZINE (GARY G. GROTH - 7263 EVANSTON RD. - SPRINGFIELD, VA 22150) = The current issue is number 12, with an interview with Robert Kline and Dwight Decker. $1.00

THE COLLECTOR (BILL G. WILSON - 1535 ONEIDA DRIVE - CLAIRTON, PA 15025) = The current issue is #20, with a special NEW YORK CON REPORT. Price: 25¢.

THE WONDERFUL WORLD OF COMICS (NEAL S. POZNER - 4028 ANNE DRIVE - SEAFORD, NY 11783) = Current issue is #4*6, with a photo tour through DC offices as a highlight. Write for price.

COMIC BOOK FAN FAIR (GREG POTTER - 97 MASSASOIT DRIVE - WARWICK, R.I. 02888) = Current issues are #13 and #14. Write for the price (I think it's 35¢, but...)

PARAGON ILLUSTRATED (BILL BLACK - BOX 1652 - WINTER PARK, FLA 32789) = The current issues are #2 and #3, for $1.00 @, back issue #1 also out for 75¢. [END]

dynamic ! cOmments

JOHN ADKINS RICHARDSON
PROFESSOR OF ART & DESIGN
SOUTHERN ILLINOIS UNIVERSITY
EDWARDSVILLE, IL 62025

Thank you for the copy of ALL DYNAMIC. I am writing in response to the remarks of Mr. Mark Rogers. They will probably provoke a good deal of comment and I think that they deserve support.

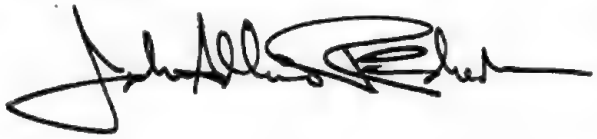
Clearly, Mr. Rogers is quite young and his grasp of the subtleties of art criticism is a bit infirm. For instance, the observation that painters turned away from realism because photography bested them at making visual records is often made but it is very difficult to support such a contention. Indeed, historically, a better case can be made for the opposite view.

Still, I believe that the main thrust of Rogers' argument is impossible to overcome. Most professionally trained artists who have any connection with "fandom" are appalled by the lack of discrimination its members show. The average fan seems to be a mild-mannered fanatic; he is narrow-minded about art and has scarcely any interest in the comics as a unique form. Were it otherwise, the really great cartoonists -- Herriman, McCay, Raymond, for example -- would be given more equitable attention. As it is, the fanzines talk almost exclusively of Raymond and such successors as Frazetta, Williamson, Wood, Steranko, and Kirby. All the latter are very, very capable, but none is in the same league with, say, the Italian Guido Crepax.

Now, if the fans were all like me, old men of 40, it would be easy to understand their obsession with adventure-story comic books; nostalgia invests all trivialities with deep significance. But most of you are under 25. And Rogers is right. You cannot learn to draw by copying comic strips. In fact, you can't copy them properly unless you already know how to draw. It is distressing to see so many young people waste energy in ill-advised pursuits. In life-drawing classes we spend an inordinate amount of time overcoming what fanzines reinforce.

It is easy to forsee that some of you will react to these remarks by scorning my own ability as an artist or will question whether Mark Rogers is as inventive as he demands of others. That is beside the point entirely. I may be a stumblebum, Rogers may be all mouth. The fact remains that fans are not really very interested in the graphic story. Most of them are wedged into the farthest corner of a dead, dead end.

I am not so conceited as to suppose that what I have to say will be antidotal to such ubiquitous wrong-headedness. But, since my involvement with fandom is somewhat more prominent than Rogers' but is similarly detached in point of view, I felt that I should put in my few cents worth.



[I feel that the following letter might be of more interest than several person's feelings on last issue. Much as we would all like to fly to New York City for the grand comic convention, for many of us it just isn't possible. So, while I know other fanzines will give their personal escapades of it, here is Bill Henley with his. It was originally a personal letter to me.]

BILL HENLEY, JR.
8681 PLEASANTWOOD ST. NW
NORTH CANTON, OH 44720

The first thing I saw was Neal Adams' keynote speech. It wasn't especially exciting; just the usual stuff about how great it was that he was there and we were there, and how the cause of comic art marches on, and so forth. The next event was a slide show and panel on the history of MAD, headed by John Putnam (the magazine's art director) and with five or six other MAD artists and writers. They showed a few slides on the early MAD's, the change from comic book to slick mag, etc., but mostly it was slides of various old MAD articles and gimmicks, and anecdotes about the dubious doings at the MAD staff. One good moment was when Putnam was discussing the Aurora model of Alfred E. Neuman that came out a few years ago, talking about what a bomb it turned out to be, and then asked the audience, "Hey, did anybody in here buy one?" A few people made the mistake of raising their hands, whereupon Putnam yelled into the mike at full volume, "Suckers!" Then somebody in the audience yelled, "I stole one!" Long and sustained applause. Another good bit was the staff telling about some presents they gave Bill Baines, the publisher, for his birthday. Once, according to them, they gave him a special cash register, with pictures of the MAD staff on it instead of numbers. Push the key with Gaines' picture on it and a sign pops up, "What the hell do you want?". Push Alfred E. Neuman's key, and it sayeth, "No sale." And another year,so they say, Sergio Aragones built and gave to Gaines a nearly life-sized model of King Kong.

Next was the auction, run by Phil Seuling. Seuling used what I consider to be rather unethical tactics; he would hold up a bunch of comics without letting anyone see them and call for bids. Usually this resulted in valuable comics being sold for less than they were worth. The reasons for his doing it escapes me. At one point he was trying to pass off a 1964 Jets Yearbook, whatever that may be. Nobody bid, until someone yelled, "You pay me ten cents!" And Seuling yelled "SOLD!" and the guy came up and took the yearbook and I suppose the 10¢, too.

Later that day was another auction, in which one Byron Preiss auctioned off original art from DC, Marvel and Charleton in the name of his personal charity, a special school in Philadelphia. However, this seemed to be kind of a dud; most of the original art being sold was not actually that great, and Preiss didn't seem to get the prices he wanted for them. The most pitiful sight was Preiss trying to sell pages of original art from one of the Charlton motorcycle-and-racer books. First he tried to sell one page at a time, and nobody bid. Then he offered the art of a whole seven-page story for scarcely more than he'd wanted for one page, and still nobody bid. Finally, he gave up and put the cycle-book art aside. Maybe he'll use it for wrapping fish. I felt mildly sorry for him, but I don't especially want any original art, and I didn't have much money, so I didn't bid on anything.

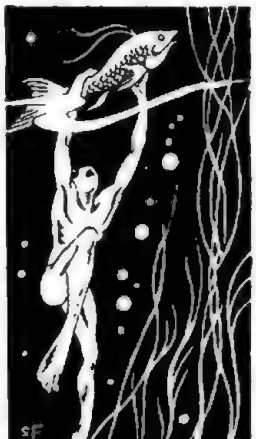
Next came the panel on "THE DIRECTION OF COMIC ART IN THE SEVENTIES" headed by Dick Giordano and with Neal Adams, Jim Warren, Roy Thomas, and various others. Did you know that a comic book can sell more copies than the latest paperback or hardback bestseller-- and still not sell enough copies to make a profit? Because of their low price, comics must reach a very large audience to make a profit; and the only way to do this is by appealing to the lowest common denominator--the little kids, the bubble-gum brigade. Because of this comics of the current form can seemningly only survive at a very low level of quality; and with the continuing rise of production costs and the eroding of the kiddie audience by television, Werthamism, etc., it might not survive at all in the long run. So a situationmust be created where a high-priced, graphic art magazine can sell to only a few thousand people perhaps and still make a profit where a regular comic magazine might sell twenty times as many copies and still fail to make a profit.

Adams went on to say that instead of the publishers, the businessmen whose only interest is in making a profit, controlling the industry as they do now, the creative people, the artists and writers and editors who are interested in producing a good mag, should have more control. The creative group should produce a strip without outside interference and sell it to the publishers, telling them to take it or leave it. Adams said that this would give the creative people control over the quality of the strips, thus bringing about great change; and he said that he expected this to start happening soon, and have a great effect on the seventies.

Jim Warren agreed this should happen, but he took a much more cynical tone, saying that the publishers (the "faceless ogres of comicdom" as he called them) would never allow it. According to him, these publishers who control the comic industry are deathly afraid of any financial risk; they would rather continue doing things as they have been doing and make a small profit than to gamble on changes which would involve any risk. Even if the comic industry dies (according to Warren) the publishers are liable to take their profits as long as they can get them, then let the industry die and invest in something else.

While I certainly hope that Neal Adams' view is right and that comics will save themselves by turning to the creative people for guidance, I have to admit that Warren's gloomy picture of the future sounds more likely. It seems improbable that there are enough people in the higher levels of management who really care about the industry and preserve quality in it. There are a few, such as Jim Warren himself, but are there enough?

The last day of the con was kicked off by a panel consisting of Neal Adams, Archie Goodwin and Dick Giordano on the subject of the new organization, The Academy of Comic Book Arts, of comic pros. They explained how and why the academy was organized, and discussed two of the proposed activities. One was the "Talent Pool", which will evidently be a committee with the chief purpose of helping newcomers to comic prodom (as well as old pros who need work) find the job they want.



DYNAMIC!

Apparently, someone in such a position will not have to hunt around and contact all the various companies; he will simply contact the talent pool and they will use their contacts to find the job best suited for that person. The other activity mentioned was a committee with the general purpose of helping provide favorable publicity and public-relations for the comic industry in general. This committee would help organize lectures, art exhibits, etc. The idea was emphasized that the Academy would hopefully be the "spokesman" for the whole comic industry.

Lastly came a panel on sword and sorcery, led by Roy Thomas and with Lin Carter, Denny O'Neil, Jeff Jones and others. The talk naturally centered around the new "Conan", and they came to the rather obvious conclusion that if Conan succeeds, it will open a whole new trend toward s&s, but if it fails it may kill the idea of comic s&s for years.

That was the end of the con for me. In fact, I had to leave before the s&s panel was finished.

DON NEWTON
PHOENIX, ARIZONA

Really a pleasant surprise to recieve ALL DYNAMIC today. I had only one objection to this issue and it wasn't your fault. I'm referring to Dwight Decker's letter. To me, his comments on Martin Greim were in very poor taste. So Greim "lifts"... big deal...we all know it. He admits it! Decker is way off base with negative criticism of someone who is making a positive contribution to fandom.

Otherwise, a very nice issue. I was especially glad to see Alan Hanley's strip. Every good fanzine should have one going all the time.

Don —

P.S.: The photo of Ripley on the inside back cover is strange; it looks like a wax dummy!

[Really glad A.D. 5*6 met you with a favorable eye. I agree with your view on Martin Greim. And talk about an eagle eye, you're the only one who "spotted" that Ripley wasn't really Ripley, but as you noticed... a wax dummy. It (the photo) was sent to me by Cliff Royea, a Canadian fan, and was of Ripley in a newly-built museum of wax statues. I didn't mention it then because it would have only taken up space!]

MICHAEL CICIRELLI
EDITOR: TRUE HERO
5412 HUDSON AVENUE
WEST NEW YORK, NJ 07093

So I finally get to see some of Bill Black's color work, and in A.D. no less! Congratulations to Bill for a fine piece of art. The only complaint I might have had with the cover was Mr. Black's hap-hazard use of red in the color seperations.

[This is a point that I'd like to clear up. First, in looking at Bill's seperation overlay sheets, I find that he did a very nice job on them...I'm afraid it was the printer who "messed it up"...not Bill. The red particularly came out of the lines, especially the little block up at the top in which the number of the issue was shown. I've got my paws crossed that my color work this issue turns out better...]

COMMENTS

RONN FOSS
2358 MENALTO
E. PALO ALTO, CA 94303

Let me begin by saying I'm long tired of the usual "Great, fabulous, magnificent, amazing, etc." superlatives generally seen in letters; since they do very little for improvement, and that's what the game is all about. After 10 years of zines, there should ve vast improvement, methinks, what with all the hundreds of other examples to build upon.

Cover: In the first place, I'm not a fan of Black's - the fact that he's selling proves nothing to me, as I've always believed the opinion that there are a number of pros who's work doesn't measure up to some fans; there are "amateurish" professionals and "professional" amateurs. The best that can be said of it is that it's typical of a fanzine, and I expect more after all this time.

DYNAMICOMMENTS - (incidentally, J. Shull is quite good) To add fuel to Gordon Matthews fire, it was the North, not the South that used exploding bullets in the Civil War, which was the only time they were ever used...and by those who really did not need to. Imagine being hit, woulded - and THEN to have an explosion occur inside. The atrocities committed in Viet Nam should further point up that America isn't so morally right as we like to think.

Dwight Decker takes Martin Greim to task for copying; does he know somebody doing comics that doesn't? The highly revered Frazetta and Kubert (whom I admire) both got theirs from Hal Foster...Williamson comes from Raymond, and the list goes on. It's okay for Fritz to copy Frazetta, but Greim can't take from them all? I say at least Martin's efforts won't look almost exactly like someone else's, which I feel is better than a half dozen Frazetta's floating around. Illiteracy in CRUSADER? I don't think so...especially compared to so many other zines. Personally, I'd rate CRUSADER at least average, ditto DYNAMIC, and better certainly than a couple he seems to prefer. But then, it is a personal thing, isn't it?

I'd have to concur with C. Schrek that DYNAMIC lacks depth; it's as visual as CRUSADER (which is, after all, what it's about) but needs more authorative articles.

Oh, there are paragraphs in the TRACY article I don't follow: "From the pages of American History there are so very many." eh? (what'd he say?) "Once Dick Tracy's assistant was Chief Patton, another plain-clothes cop...bumbling but loveable...and not he is Chief Patton." whatzzis?

[Ah, Ronn, I never professed to be perfect! Your first "blooper" mentioned preceded the title "DICK TRACY: CRIMESTOPPER, and was referring to the fact there were many crimestoppers. The second one I, too, say "whatzzis?"...]

I strongly suspect Rogers will come under fire from all sides due to his comments, but I may as well add mine: Comic art needn't be in the form of a series of panels, as Rogers may think. What do you call Frazetta covers but comic art (I'm thinking especially of the EC things, but there are others). An illustration of a superhero is considerably MORE than a "meaningless decoration"...the old adage about a picture worth a thousand words holds true every time. NO writer can ever describe anything as vividly as an illustrator can draw it, in ANY amount of words. Now, comic books may be a far cry from what's CONSIDERED art, but they are doubtless an art form, evidenced by the contemporary popularity of lithographs by Dali, Picasso, Warhol, and others. You don't have to agree with this, but it's common knowledge, backed up by art critics and patrons payments.

Let me use myself as an example to disprove Roger's suppositions. I was "self-taught" for over ten years, learning comic illustration the proverbial hard way, by trial and error, only to find out that the pros themselves will tell a hopeful NOT to use anatomy books, live models, or photo's to LEARN, but comic art itself. So along comes a handful of kida (I'm 30) who copy the pros almost line-for-line, and they sell right away. I don't know that I want to sell if all the pros want is duplications, but that's what it appears to be. Look at all the successful comic artists, and notice who's work their's comes from. Rogers feels somewhat as I do, that art shouldn't be adulterated, but it IS, and there's no getting around it. There exists a formula (for Marvel, it's Jack Kirby, for example), and if you hope to sell, you can't deviate from this formula very much. Rogers - and perhaps myself, are idealists in a realistic world, but the difference is, I realize this, and he apparently doesn't. Comic art isn't much more than a craft, in spite of its potential. Technical skill should take second place to insight and creativity, but it really doesn't. The pro's arent (yet, anyway) interested in ANY truly creative work - all they require is th you match their formula for technical skill. Anyone who's see Metzger's "creativity" will realize he'll never sell it commercially.

This could go on and on, but I'd never get anything else done. BUT, one last thing to show this is the Buckler page. It was well done, and it points up the formula. It could have been done by any Marvel artist, right? Yet when he sold to warren, his work looks like Grey Morrow; this is the adaptability to what the pros want - commercial salability. For this reason, Marty Greim is on the right track.

ANATOMY OF A HERO - again, we have a case of idealism vs. realism: realistically, a long underwear hero seems ridiculou but idealistically, very possible. As far back as recorded history goes,man has had his fictitious heroes, built upon the exploits of real heroes; exaggerated, but believable. Now, as Steranko pointed out in COMIC CRUSADER, it doesn't make much sense for Nick Fury to go into all the action he does wearing street clothes, just as a commando will dress in black close-fitting clothes and smear his face black for a night raid, so it is practical for anyone involved in physical combat to be as free of constricting loose clothes as possible. The mask

comes in when one wants to protect his family/relatives identity and an emblem works as in the case of BATMAN (superstition was no joke in the early 40's) or Captain America. As for the nerve to do the things heroes do; if I were as well-built and trained, and possibly super-powers, I wouldn't have the hesitation that Matthews does. Yet MOTIVATION is the probable key item, and I don't think it's all ridiculous for someone to want to do something about crime and injustice in a personal way. You and I haven't the righteous dedication, inspiration, time, effort, energy, gutlessness, or basic ability to do this, but suppose we did? Imagine being financially independent, an acme of physical perfection, angry and frustrated at the frequently senseless laws and injustices in courts - is it so hard to conceive of doing something?

I feel it's not so far between a genuine hero, somone who has done something heroic (cops, firemen, etc), to somebody who has the inclination (and everything else it takes) to continue doing nothing BUT heroics, to a very natural costume (not costume, really, more like a uniform, like the Challs of the Unknown, Blackhawks, etc), to a mask, and devices like BATMAN or James Bond. When first confronted with this idea, it does seem a bit foolish, but upon closer examination, wouldn't such a hero in garish get-up be honored and admired and respected in America.

Seems to me this country is a little short on heroes; we could use a few.

I rejected an article Jerry Bails sent for publication in ALTER EGO #5 which wasn't unlike Matthew's ANATOMY, feeling that psychoanalysis of comic characters WAS ludicrous, as Gordon himself said. However, I don't believe the idea behind such heroes is unrealistic. His notes on the selfish pleasure of the Salvation Army would readily justify a hero's motivations, since the guy would theoretically accept no monetary reward (now that ALONE could prompt such an action; a price), but what IS everything about anyway, but egoboo? Isn't almost everything we do as individuals, as a nation, selfish pleasure? Realistically, this must be true, yet again he's trying to be idealistic about it all, as we're taught is the American way; as we learn doesn't cut much ice. Anyone who's seen Roger Brand's IKE AND HIS SPOON in WITZEND can appreciate the fact that DAREDEVIL can have his do-goodings AND attention of the opposite sex as well; there's no choice to make, as Gordon cites, except in the idealistic sense. Few realists would consider sacrificing everything else for a single love.

I must hasten to add that I, too, have become disenchanted with comics heroes - with ALL fictionary heroes, for that matter, primarily because they aren't presented as being genuinely realistic. I feel this would be an artistic achievement in itself (providing a REAL hero), but perhaps such a thing wouldn't sell or be appreciated: we like our heroes to be idealistic, and this is what's being bought. You can see how this ties in with Mark Rogers suppositions.

GOODGUY is the first I've seen of this- pure nostalgia of CAPT. MARVEL and MIDNIGHT; worth the space only due to the theme of color barriers. Appears Hanley is still dreaming for the oldies, like Biljo White and his style & characters; fun for fandom, but hardly approaching professionalism or creativity.

Pro pix a welcome addition; keep this up. A good overall ish, but nothing really noteworthy. You appear to have the ability for something extraordinary; here's hoping you use it.

DAN ADKINS
EAST LIVERPOOL, OHIO

...My favorite drawing in this issue of DYNAMIC was the Newton centerspread. He's very knowledgeable about what he's doing.

Which is more than I can say for Gordon Matthews understanding of world affairs. There's one hell of a difference between an American fighting for the Stars and Stripes and a German fighting for the Fatherland. The Germans were attacking other nations in an expansion policy. The Americans had no choice to do other than fight or face the fact that Germany would attack them after taking over most of the world. Therefore, the American was fighting to keep his type of life and freedom. The German was fighting to impose his type of life upon others. That's a big difference! The American had a lot more going for him on moral grounds than German. Not that we, the United States, were any shining image, but we certainly were more justified in going to war to save ourselves (and other nations) from having the German policy imposed on us than Germany had the right to kill others to do that imposing.

Yes, we sold supplies to Germany and Japan. We also sold planes and war material to Russia during World War II and we still trade wheat and other goods with Russia. Isn't that what you call free trade? We also still help a lot of dictators. But one of the reasons that Japan attacked us was economical. We weren't allowing her to sell enough goods to us! This was mainly to give our people work, because this was in the thirties when we were trying to give our own people work instead of buying goods done by other nation's labor. Hitler tried to trade with others, too, but didn't have much luck, so he had his people build weapons to keep the economy going. We weren't selling goods to Germany or Japan to help the bad guys. We were doing it to keep people working back here at home. We were helping Japan and Germany to the extent that our sending wheat to Russia helps make their dictatorship worse. I don't think it does anything more than keep the people of Russia from starving. Besides, isn't it a bit more complex than good guys helping bad guys?

To say we should have known better than to help Germany or Japan is like giving up hope that a nation could be good. I would rather hold out the hope that China and the USA might get along and if she wanted to trade,we should trade goods. The bad thing about our trading with Germany or Japan was that they did turn out to be the bad guys. We traded with a lot of other nations that didn't turn out that way. How were we to be sure which would turn out being our enemy?

I find both Marvel and DC to be liberal in their stories as related to our national policies. There's nothing very conservative about either, unless (Ghod!) Marvel's still hanging onto the idea that there are heros is conservative!

I always thought that 'hack' artwork meant rushed artwork, or drawing below your usual standard. By this thinking, I certainly don't find Martin L. Greim a hack as Dwight Decker states. Martin usually puts a lot of effort into his work. He also may not be very original or creative, but he has been creative enough to have a style of his own, which I like. I'm sure Martin has a conception of realistic shading, but rather he has the knowledge to do drawings in that manner is something else. I'm sure Jack Kirby has both the knowledge and conception of realistic shading but he ignores it a lot in favor of style. Perhaps Martin does this also.

And I have a few comments about Mark Rogers' page. "Drawing superheroes all day won't make you a good comic artist." Yeah, but it sure helps, Mark, doesn't it? Studying movies is all right, but you had better do that after you learn how to draw for its not going to help if you still can't draw. Getting an original point of view toward art is fine, but outside of Kirby and Steranko, who is very original in comics? Most of it is basic, clean drawing. And Steranko wasn't all that original following Kirby's style quite a bit and adding to it with weird layouts and patterns.

As far as thinking in new directions toward comics, fine. BUT, forget this adult jazz. You can make more intelligent comics, sure, but the kids are still the ones who will be buying them, for the most part. Adults have loads of other reading material. Besides, really adult comics would have to be sold ten years before most adults would notice that they had changed. By that time, they would have folded, if the kids weren't still buying them. So make them better for the kids, because they are getting more intelligent.

A person who has never sold any artwork could hardly be called a professional, could he? To me, a professional artist is one who sells artwork on some sort of regular schedule. Not that a person has to earn all his income from selling art, but he must sell it regular. A person who sells now and then is a semi-pro. Many fans can not draw better than extablished pros. Some, yes, but certainly not many! Jim Pinkoski says "Many fans can draw better than an extablished pro." Ghod! That's not the first time I've read that, either. It's always been said by a fan, of course. Berni Wrightson and Jeff Jones as well as a few others, who could draw better than some pros quickly became pros themselves. The have proved to be fine artists. But, a number of others such as the ones drawing for Warren publications are not that good. Some of them were fine when drawing a fanzine cover or something, but when it came to a full comic, bad news. All in all, the pros know a lot more about it than fans.

I guess I've commented enough. Must have been a stimulating issue to get this long a letter out of me.

LIGHT'S CORNER

This issue is by far the best I've yet done. I've worked hard to make it my best - the most I am able to do at the moment, because, as some of you already know, this is the final issue of ALL DYNAMIC MAGAZINE. It is such because of various reasons, mainly because of lack of interest and secondly, money. I'd like to thank all the contributors who gave me so much and projected A.D. so far in such a short time. Bob Kline would have given artwork, but for his mountain of work already, and I'm sure we all understand! John Fantucchio didn't make it this time around, either, probably because of the same reason as Bob. Thanks all!

BUT I don't want to give the wrong impression! This is definately not the end of my publishing career...not by a long shot! At the time of this writing (which is August 14 to be exact) the final details of the new venture have not been completed, so look for an enclosed detail sheet with all the, you guessed it!, details. Now, I've promised a few people plugs, and they'll get them.

Gary Groth (7263 Evanston Rd., Springfield, VA 22150) has printed posters on heavy 11"x14" stock, and fine ones at that. He has SILVER SURFER by Smith, ANTMAN, KNIGHT, and BARBARIAN PRINCESS by Dave Cockrum, and Mr. Fantastic by fandom's Mr. Fantastic, John Fantucchio. 50¢@ or all for $2.25! Why not make it an even $3.00 by sending 75¢ more for FF 12, a great zine. Fandom needs more talented and concerned people like Gary! Support him!

The second plug goes to the Rocket's Blast & Comicollector which is a subject wide open for controversy. I'll probably unkowingly make a few enemies and bring on some letters from hard-core anti-Love fans, but I feel the RBCC is one of the best buys in fandom. G. B. has told me that he's really trying to improve the RBCC, in many more ways than one, and with Andy Warner it should really begin to move! It's 75¢ a copy from 9875 SW 212 St., MIAMI, Fla. 33157, and I hope every one of you decides to order at least one copy!

Another important publication to support is THE COLLECTOR, from Bill G. Wilson, 1535 Oneida Dr., Clairton, PA 15025. It has a lot of fine layout, material and especially artwork. A real must, and only 25¢ (35¢ Canada & Mexico, 45¢ overseas).

Also, you might want to look into PARAGON and affiliated zines, which are all excellent buys.

Some of you may have ripped open the envelope this came in and quickly flipped to the center expecting to find it in full, radiant, four-color offset. Sorry to let you down, but several things just got in the way...several BIG things, two in particular: a) Including the extra costs of screening...which came to around $20.00 extra in itself...color would have set me back a $50.00 loss and b) Bill was -at deadline time- called off to the Army Reserve training and couldn't possibly do the seperations. I could either do them by postponing the issue a month while I got the correct materials and risk "lousing it up" or go ahead and print one of his finest black and white illustrations as just that...black and white. I might do a color blow-up of it someday, but that day isn't forseeable now. Still, it is a mighty impressive piece of art!

I might say that if you wanted any back issues of ALL DYNAMIC to order them now. If you order RIGHT AWAY you might be lucky and get one of the under-10 copies of #1 and #2 for a "complete" set, but otherwise, don't bother as they'll most assuredly be sold out. Issue #3, and #4, are each a little more plentiful, with about 150 copies of each left of those (though this is only estimating the stack), and 5*6 and this issue closer to 200...these last two issues having a print run of around 600.

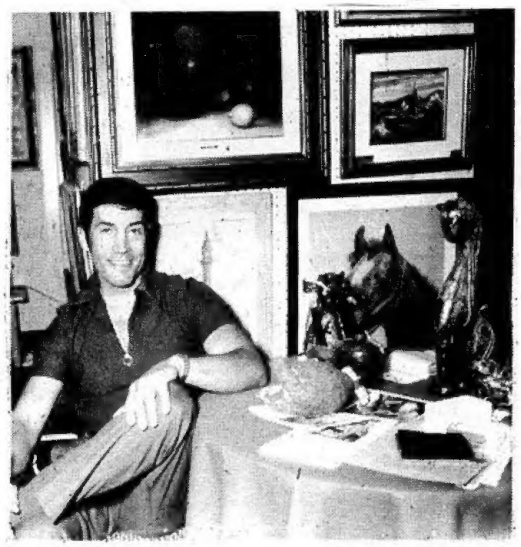
Also, don't order any of the Frazetta blow-up sets from me any longer. I am completely sold out (I was lucky enough be save a set for myself, tho!). Many went out to fanclubs and various other persons free, and I about broke even on the project.

As I type these last words (eh?) let me just say it's been wonderful putting out an articlezine, but the best of my fan years have yet to come, as you'll see!

Peace.

Alan Light

A Brief Look at Dynamic don newton!



NEWTON-

If you're familiar with such fanzines as THE ROCKET'S BLAST-COMICOLLECTOR, COMIC CRUSADER, THE COLLECTOR, or even saw his work in the last issue of ALL DYNAMIC (#5*6), then you're familiar with DON NEWTON. You see a photograph of Don above, alongside some of his excellent non-comic paintings.

Don lives in Phoenix, Arizona, where he teaches junior-high school art. As a child, comics were a "whole world at [his] fingertips." His interests changed in high school, and until he was at the age of 32 (three years ago) he never saw a comic after that. He then got hooked on the "comic fever" so many of us get, and he found himself collecting the "oldies." His favorite comic of the bygone era is CAPTAIN MARVEL. He also holds an interest in the present-day comics, especially IRON MAN. He recently attended the MULTICON and bought over $100.00 of comics. He says of them: "I ACTUALLY READ VERY FEW OF THEM. CAPTAIN MARVEL IS ABOUT THE ONLY ONE I CAN STOMACH (BECAUSE OF THE SATIRE). I JUST "LOOK" AT MOST OF THEM. BUT THEN, A STAMP COLLECTOR DOESN'T MAIL LETTERS WITH ALL THEIR STAMPS!" Here is a partial listing of his wants. If any of you have some, at reasonable prices for mint or near mint books, contact ALAN LIGHT: CAPTAIN MARVEL #1-20 AND MANY FROM #75 TO #150, DAREDEVIL (ORIGINAL) BEFORE #80, HIT COMICS BEFORE #20, AND MOST ANY PLANET OR FICTION HOUSE MATERIAL.

Don got into fandom via the RB-CC, and his first published fan work appeared in that magazine. Don is well known for his classic SAVAGE EARTH and his centerspreads. He tells me his best fan work to date is what is or will soon be the cover of the RB*CC #75. It is a painting of CONAN and it took the longest of any other fan work he's done.

He says of his part art (circa 1950-55) "LOOKING BACK ON IT NOW (ALMOST 20 YEARS LATER) IT DOESN'T LOOK TOO BAD." And, of his current fan work, he says "I'VE NEVER HAD A HOBBY (AND I'VE HAD MANY) THAT I'VE ENJOYED AS MUCH AS COMIC/FAN WORK."

Besides the SAVAGE EARTH strip, Don collaborated with Ken Torey on a strip called THE SIGN OF BLACKLOCK, scenes of which were published in a special issue of THE COLLECTOR, along with an interview with Don (issue #17). This was an adventure and mystery type strip, but was never completed or published in its entirety because of the lack of time on Don's part.

Today, Don is married and has a 20-month old son, and teaching a private art course during the summer months.

In conclusion, let me say that it is an honor to know Don and have had him on the DYNAMIC staff. He is as great,a person,as his art is!exceptional!